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pictures or had they forgotten to leave their addresses? There was certainly a mystery somewhere, and the writer determined to clear it up. He noticed that the "Dash for Liberty" was by Levy. "Perhaps," thought he, "the painter of this picture is Levy of Washington Street," and accordingly he went down to ask Levy how many "Dashes for Liberty" he had painted. It was too true! Levy was the artist. He had painted (or at least his men had painted) several dozens of these charming pictures, and further than this, they were prepared to paint many dozens more of the same for the modest sum of \$2.25 each, including the frame, or 85 cents apiece without the frame.

In Levy's place the pictures are not hung upon the wall. It would require a large house to furnish wall space enough to hang all Levy's pictures. Instead of this they are ranged in huge piles about the commodious storerooms, unframed. The would-be purchaser is shown whole sets of these at a time in a standing frame. Pictures are sold here according to their size and not according to merit, as they are all believed to possess an equal amount of that. Levy regards pictures with a commercial eye solely; and if you inquire of him the price of his goods, he will at once ask you what size you want, and this makes you feel as if he was about to produce a tape-line and take your measure. "We have them," he will say, "from 65 cents up to \$2.25." "Does this include the frames also?" you ask in your innocence, and you are rather surprised when he answers that the frames cost more than the pictures, for when you find that the pictures are made by the yard you feel as if the frames should be made by the cord. Scenes on the Hudson with staring palisades and impossible clouds, pictures of sheep and cows feeding near brooks that start in the clouds and come vertically down the middle of the canvas, are the favorites just now. "There is a great demand for these pictures out West," you will be told, "where the taste for art is rapidly improving." Levy's establishment is generally full of customers, and the hands of its proprietor, to say nothing of his pockets, are full also. It is said that, some years ago, Levy used to be a mild, modest individual, who worked side by side with his men. Now, however, since "the taste for art has increased in the West," Levy is a changed man. He has a sharp, resonant voice, and a swaggering, brazen air, as if he himself were the bassoon of the human orchestra. "Tell Carlo to put some more trees on them palisades!" he shouts to one of his men, and at the same time points to a stack of three feet by two pictures representing the palisades about to topple over into the Hudson. A customer who came in while the writer was there wanted the names of eminent artists attached to the pictures he had purchased. "That'll be extra!" said Levy with an insinuating smile. "Oh, that's all right," said the customer, "only put on the names of them eye-talian fellers."

Up a rickety flight of stairs is the attic, and here are the rooms where the pictures are made. Do you remember the gaudy paintings you must have seen in restaurants adjoining railway stations? the flocks of shaggy sheep and the obese cows rambling beneath incredible trees and over brooks flowing above their sources? They were painted in this attic, or, if not, then in some place of the same character. Here there is no romance. The artists sit about the three small rooms in the front of the garret and work like beavers. They have the knack of the brush and the mahl-stick, and they keep the "pot boiling," so to speak. Here is a marine picture on the easel of the nearest man as you enter. The ship in the background seems to have partaken of the vim and energy of the artist and skims the waves with no laggard prow. But the pennant at the fore is streaming one way and yet her sails are boomed out in just the other direction! It is unfortunate that the artist in his haste to complete the picture has overlooked the fact that the wind never blows from opposite points of the compass at the same time. "Is that so?" he says, when his attention is called to the fact; "oh, they don't mind little things like that out West!" On the broad beach in the foreground are strewn surprising kinds of seaweed, and climbing over the rocks here and there are red lobsters! But what of that? If they don't object out West to the wind being represented as blowing from opposite directions in the background, surely they will not object to boiled lobsters crawling over the rocks in the foreground! A notable thing about these "commercial" artists is their preference for large brushes, such even as are used by house-

painters. Their rapidity is not less noteworthy. They literally "sling" the paint on.

One would think that Levy, with his immense business, grown from the smallest beginnings, would be a happy man. Such, however, it seems, is not the case. He has a rival, who has an establishment in Church Street, where he does a business in "bogus" pictures that bids fair to exceed in magnitude that of the ambitious Levy. But this is not all. This rival played a trick on Levy some time ago, by which the latter was induced to pay a good price for what he terms very inferior pictures. In other words the rival succeeded in "out-bogussing" the clever Levy, to coin an expression for this particular case. It seems that Levy, while sitting in his little front office one morning, was accosted by a stranger, who told him he had bought a lot of pictures on speculation, but was in need of money, and desired, therefore, to get rid of them. Levy looked searchingly at the stranger, who seemed to be of a timid, retiring disposition. His clothing, no two articles of which were of the same color, appeared to have been purchased and put on but a few hours before, a fact more directly established by the clothes dealer's ticket which still adhered to his coat collar. He seemed to be simplicity personified, and Levy, after telling him that the market was very dull and pictures sold very slowly and only at small figures, asked him what he wanted for his goods. The stranger slowly undid the cords that held together a bundle that he carried under his arm, and displayed a great variety of pictures. "These," said he, "are only samples. I have several hundred of them which I wish to sell." "What do you want for them?" demanded Levy. "What'll you give?" asked the stranger. "What'll you take?" returned Levy. After they had repeated these questions several times, the stranger admitted that he knew but little about pictures, but, as he must sell them, he would let them all go at a dollar and a half apiece. They were the same size as those for which Levy asked two dollars. "I'll give you a dollar apiece for them," said Levy. "It's very little," said the stranger, "but I'll take it." That afternoon a truck arrived upon which were placed several hundred pictures, in all respects similar to the samples shown by the stranger, and the money was paid over. It was some time afterward that Levy discovered that the pictures he had purchased from the stranger had been made with stencils, and then touched up with a brush! In reality they were worth about ten cents apiece. Then Levy discovered that this same man was underselling him in the market with his own pictures. These stencil pictures are now made in great quantities and sent West, where there is a large demand for them on account of their cheapness. It is only by a careful examination that they can be distinguished from the ordinary cheap painted pictures, and if the parts where the several different stencils join have been carefully painted over with a brush, it is said to be impossible to tell one kind from another.

F. H. NORTH.

#### FURTHER HINTS FOR WATER-COLOR PAINTERS.

SCRAPING, when executed with a very sharp eraser, may be considered the best method for producing brilliant lights, such as a portion of pure white in the sky, the froth and spray of waves or of falling water, birds against dark clouds, and the like; but if it be necessary that the part thus scraped should be afterward tinted, it must first be rubbed with a piece of clean india-rubber, and then smoothed by the application of any hard surface, such as the handle of a knife or a paper-cutter. The color will then lie on that part nearly or quite as well as on the unbroken surface of the paper.

Small partial lights in the drawing are to be obtained either by being scratched out of the broad washes with a sharp instrument, such as a penknife or an eraser, or by slightly wetting the necessary space with the brush charged with clean water; in the latter expedient, let the spot, when nearly dry, be smartly rubbed with a silk handkerchief drawn tightly over the finger, or with india-rubber. It must be observed that this is not successfully accomplished unless it be done in such a way as not to leave a woolly appearance on the surface or on the edges of the lights thus obtained.

Chinese white is very useful for small and sharp lights in the foreground. These lights may be laid on in the desired forms with solid white, which, when perfectly

dry, may be tinted or glazed over with the color required to produce the intended effect. It will be found that if the color be mixed with the white in the first instance, the effect will be less brilliant; both methods are, however, useful, and the difference in their effects is of service in procuring results adaptable to variety of surface and intention.

Effacing, as a means of modifying tone, is usually practised when half lights only are required; being a process whereby a too great strength and decision of tone are prevented. It may be effected with stale bread, india-rubber, a silk handkerchief, or a piece of chamois-leather. The leather when soiled by the color may be repeatedly washed. The surface requiring to be acted upon is thus treated: charging the brush with pure water, carefully wet that part of the undertint or color where the light is required; then apply to the spot a piece of blotting-paper, by which the superfluous moisture will be absorbed; by the omission of this, you would fail in producing the desired effect. The moisture being thus removed, immediately apply the bread-crumbs, rubbing cautiously at first, until you ascertain whether the friction has been sufficient; if it has not, proceed more freely, until the intended effect has been produced. If the object be not gained in this manner, repeat the entire process, until it is properly effected.

Should the handkerchief be used, the blotting-paper may be dispensed with; for the surface having been moistened to the required extent, the light may be at once established by quickly and firmly rubbing upon the moistened portion the finger covered with the handkerchief or with the leather. The lights also may be subsequently tinted, if necessary; or should they be found to be injurious to the effect, the former tone may be recovered by placing upon them a tint of the removed color.

The facility of this process may probably, and indeed reasonably, induce the timid and unpractised hand to adopt this method in preference to that of scraping the surface; for, in fact, a disagreeable effect is frequently produced by any attempt to alter lights that have been either put in with the Chinese white or procured by means of the scraper.

The lights procured by these means are small points, which cannot, in the first instance, be left as all the broad lights of the composition should be.

It is necessary to give this caution, that, previous to any of these attempts at putting lights into a drawing, the paper must be perfectly dry; otherwise the operation—by whichever of the given methods it be practised—may do serious injury to the surrounding parts.

A variety of effects of light, and often some of the best in the drawing, are frequently the result of accident. The colors may run, or may combine with each other, in a manner altogether unexpected by the operator, and with an effect which perhaps no effort on his part could have produced. It requires, however, imagination, as well as a certain amount of skill and practice, to take advantage of these accidental circumstances, which, in coloring from nature, are of frequent occurrence, in consequence of the rapidity with which the work is generally and necessarily carried on.

Rays of light, such as those from openings in the clouds, may be produced with beautiful effect by laying a piece of straight-edged paper upon the sky in the direction of the required rays, and then by gently washing the exposed part with a slightly-damped sponge or handkerchief, or with a flat camel's-hair brush, moderately charged with water. The required effect will soon be in this manner produced.

Any accidental unevenness or inequality in a tint may be corrected by neatly and carefully covering the deficient spots with a tint accurately matched with the adjoining ones. These tints must be applied by means of a small pencil. Where the defects or inequalities occur in the foreground or on any dark part of the work, they are less difficult to conceal. If they be caused by color falling accidentally upon the paper, it should be immediately removed with a sponge, before it has time to make its way into the grain.

Common writing-ink and india-ink are both difficult to remove. The best way to remedy accidents from them is to use the scraper, and then to stipple up the spot.

Where such damage is done to the foreground of a picture as, after due consideration, is deemed irreparable, it is frequently possible to save the sky and the distance by the following method: According to the

subject-matter of the work, cut carefully round the different forms until the foreground be entirely removed: if it be a lake scene or a marine view, cut directly across the horizon. If there be round large stones or rocks near the foreground, and they remain undamaged, cut them; then turn the work over, and, with a very sharp razor or knife, pare the cut-edge of the paper as thin as possible; and, having well damped the back of the drawing, laid previously on blotting-paper, by repeatedly sponging it, until it be quite flat in every part, paste it down upon a fresh sheet, which must be of the same size as the original sheet, and which has been previously strained for the purpose. This process, if executed with care, will enable the student to work up a new foreground, and the division in the picture will in fact be all but invisible. This remedy is only resorted to in extreme cases, where much successful labor, which has been spent upon any portion of an important work, would be otherwise sacrificed. In a small drawing it would be less troublesome to begin it altogether afresh.

Much of the freedom necessary to spirited and effective execution, particularly in the working of details, will depend on the care and attention bestowed on the manner of using the brush. The hand may be lightly rested, but it must be in such a manner as to secure the perfectly free action of the wrist, and of the fingers by which the brush is held. In laying on the tints, be careful to begin by laying them boldly and at once close to the outline, and not by repeated touches or by dragging the pencil timidly backward and forward.

The effective handling of the brush requires speed, especially in working some kinds of foliage and in covering large spaces with flat washes of color; therefore some practice is necessary for the acquirement of sufficient dexterity to overcome in this respect mechanical difficulties which always yield to ordinary diligence and attention.

It is especially to be observed that, as a general rule, the brush should be tolerably full of color, in order that it may float freely, for upon this the cleanness of the work much depends.

The tints should be made moderately liquid before the brush be charged, and they should be laid upon the paper in a state as fluid as the requisite depth of tint and the preservation of the forms will allow, in order that the interstices of the paper may be well filled, and solidity of effect thus obtained.

In working details, the brush, after it is filled with color, should be drawn over a piece of paper provided for this purpose, to bring the hairs, if necessary, to a point, that the markings may be made with neatness and precision; and in laying flat washes, some attention is necessary to prevent a blotty appearance, which sometimes is caused by the overcharging of the brush with color. In such cases, the brush, being only moderately filled, should not, after covering the space intended, have too much left in it; the effect of this will be that it may be taken off the paper without leaving a floating spot or drop of color at the point of removal. If, however, there should, by any mismanagement, be left such a floating drop of surplus color, it may be removed by absorbing it into the somewhat dry hair of the pencil.

In coloring, the learner should observe most rigidly the form of every portion of color he applies, so that he may not leave unmeaning or unsightly blots. Every touch he gives should be decided in its intention, and should have a form consistent with the character of the object to which it is applied.

whole, we think, in the finish, by the too free employment of mechanical appliances. Lalauze contributes a pleasing etching of Florent Williams' charming picture of a young lady submitting her delicate hand for inspection to a fortune-teller, her maid, who is hardly less attractive than the mistress, standing behind the chair of the latter and looking on with evident interest. There is a very artistically, though somewhat too loosely, executed etching by Daubigny after his "Le Berger et La Bergère," with its curious sunburst through the trees; a rather depressing view of shipping in a creek by Chauvel, after J. B. Jongkind's uninteresting "Près de Dordrecht;" an excellent plate by Champollion, after Ulysse Butin's "Départ"—a characteristic marine, with a fisherman and his family about to embark. Champollion also contributes a pleasing etching of Duez's "Sur la Falaise," showing a charming young lady, open book in lap, and lorgnette in hand, sitting most dangerously with her feet overhanging the cliff, as she views, apparently with much interest, a vessel far out at sea. Besides all these and other etchings in the volume of "L'Art," before us, there are several admirable ones by the late Jules Jacquemart, of pictures in the great Double collection dispersed last spring. These include Van der Meer's remarkable "Le Soldat et la Fillette qui Rit" (which brought 88,000 francs at the sale); Franz Hals' portrait of Wilhelm Van Heythuijsen; and Rembrandt's "Portrait de Lui-même."

#### THE GRAY COLLECTION OF ENGRAVINGS.

PERHAPS no one thing indicates more strongly the poverty of our country in thorough public collections of art works than the lack of collections of engravings; and when one considers how excellent as educators such collections are, it is certainly to be deplored that we have not more of them. It is with pleasure that some account is given here of the Gray collection in Boston, which, it is to be hoped, is only the forerunner of many more to come.

Francis Calley Gray, founder of the admirable Gray collection of engravings, was a man of scholarly tastes, with a fortune that gave him every opportunity for following his inclination toward art. A son of Lieutenant-Governor William Gray, of Massachusetts, he was born at Salem in 1790, and was graduated from Harvard in 1809. He became private secretary to John Quincy Adams, then Minister to Russia, and afterward filled with honor many important public positions. Dying in 1856, his fine collection was left to Harvard, subject to the approval of his nephew, the Hon. William Gray, who had it promptly made over to the college, the trustees, having no adequate means for showing the engravings, placed them in the hands of the curator of the Boston Museum of Fine Arts, where they are now doing excellent service. Several hundred prints are constantly on exhibition in cases; of these a part are changed every six weeks, and have explanatory cards attached to them; in this way much of the collection is shown, and students may examine the portfolios by making special application.

To illustrate the great masterpieces of painting of all schools was doubtless Mr. Gray's object in beginning to bring together these engravings. His first purchases were therefore of prints valuable as reproductions of famous pictures, but comparatively unimportant as specimens of engraving. Later he bought with reference to the merits of the engravings as such, selecting largely from the works of the painter-engravers. The plates by the two great masters, Dürer and Rembrandt, are many in number, and form one of the most important divisions of the collection; they are all admirable impressions, many in the early states, having been chosen with the utmost care after thorough study. Over eighty prints by Dürer are preserved, including an excellent set of the "Little Passions," on copper and wood; a superb impression of his celebrated engraving, the "Knight and Death," and early prints of "St. Jerome in his Chamber;" "Adam and Eve," and the "Nativity." It has been stated that the Gray collection contains no woodcuts, certainly a singular error, as the fine copy of Dürer's "Apocalypse" on wood is one of the gems. Most of the principal plates by Rembrandt are here represented, and by particularly fine impressions. Of these the "Descent from the Cross," "Ecce Homo," the "Three Trees," and "Dr. Faustus" are notably excellent, and are kept permanently on exhibition in cases, where every visitor to

the museum may study the best works of the king of etchers.

Although specimens of the Italian school are more numerous than of any other nationality, there are, with one exception, but few plates by the early masters of the art; of Marc Antonio's most esteemed works there is a fine set. The most important specimen of the Italian school is a niello plate the work of Maso Finiguerra, who, it is claimed by his countrymen, was the first to take impressions from an engraved plate. At all events, he was the first to practice the art in Italy, and his prints are almost priceless. This example is an original plate, made of silver, and about four inches square; it shows a young man and woman supporting between them a shield, surmounting which is a basket of flowers. It is a unique and beautiful example of fifteenth century work in admirable condition.

Of the plates by the early masters of the German school there are many fine specimens, and the works of the more modern engravers are not wanting. Care has been taken to leave no period in the history of the art unrepresented, and the portfolios are well stocked with prints by the men who in the succeeding centuries brought engraving, in many styles, to a perfection which it seems we are never to see again. Among the Germans represented are Hollar, Wille, Schmidt, Mandell, and Müller, by whom there is here an artist proof before letters of his "Sistine Madonna," in which state only five prints are known to exist. Among the French are Mellan, Callot, Audran, Edelinck, Morin, the Drevets, and Flipart, and among the Italian, Bartoli, Valpato, Morghen, Tosti, Longhi, and Garavaglia, one of Morghen's aptest pupils, whose prints are to-day but half known and appreciated. Illustrators of the English school, so far as it goes, are, Faithorne, Strange, Sharp, Wollett, Bartolozzi and the host of his followers and imitators, and to come down still later, Haden and Whistler of the living etchers.

In the Gray, as in most well-selected collections, the portraits form a strong feature, and there are here nearly five hundred, including all the best known plates, many of which have become exceedingly valuable within the last few years. Of these the French have contributed of course much the larger portion. It is a noteworthy fact that, as the collector gains knowledge and experience in the purchasing of prints, he turns to portraits when seeking the highest possibilities of the engraver's art. The late Charles Sumner was an enthusiast in his appreciation of the superior merits of portrait engraving, and the little pamphlet written by him on this subject is an uncommonly interesting monograph.

The total number of prints in the collection is about six thousand. They are arranged in portfolios, first, according to the nationality of the engraver—Italian, German, French, Dutch, English, or Spanish; and each of these divisions is arranged chronologically according to the birth of the engraver, beginning with the earliest and coming down to modern times. In this way it is easy to follow the progress of engraving as an art through the collection.

Mr. Gray left a sum of money to be used for the purchase of prints after his death, and a few hundred dollars are spent annually for this purpose. The principal purchase which has been lately made is that of a copy of the famous "El Monte Sancto di Dio." There is record of only three perfect copies of this having been in the market for over one hundred years, and more than \$1100 was paid for this volume, which is in perfect condition, and ornamented with some beautiful illuminated letters and borders. The book, a quarto of 131 leaves, was printed by Nicolo di Lorenzo at Florence in 1477, and contains three engravings from metal plates, whether by Baldini or Boticelli, is a disputed point which is not likely ever to be determined satisfactorily. The work is particularly valuable, as it exhibits the earliest specimen extant of copper-plate engraving, with a date subjoined, in a printed book.

It remains only to speak of the catalogue. Dr. Louis Theiss, the compiler, was private secretary to Mr. Gray, and was not only familiar with the engravings, but many of the prints he had himself purchased, and his knowledge and sound judgment had been of great service in forming the collection. He was therefore particularly well qualified to undertake the task, which he accomplished so thoroughly that the catalogue has become a standard of reference, and a fitting complement to the collection itself. F. N. DOUBLEDAY.

## The Print Collector.

### ETCHINGS IN "L'ART."

THE twenty-fifth volume of "L'Art," which we have received from Mr. J. W. Bouton, the American agent of the Paris publisher, fully sustains the high reputation of that admirable publication. Among the etchings, nearly all of which are good, are two or three of exceptional merit. First among them we are inclined to rank "L'Ecluse de la Monnaie," with its admirable gradations of color, light-floating clouds, and perfect aerial perspective, and next to it, if not indeed fully equal to it, Emile Buland's interpretation of Holbein's if it be a Holbein) "Portrait d'une Jeune Femme," marvellously beautiful in tone, although marred on the